NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Goodyear, A. Conger, House

other names/site number

2. Location

street & number 14 Orchard Lane [ ] not for publication

city or town Old Westbury [ ] vicinity

state New York code NY county Nassau code 059 zip code 11568-0290

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. in my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [X] nationally [ ] statewide [ ] locally. ([ ] see continuation sheet for additional comments.)

SHPO 10/03/03
Signature of certifying official Title Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
[✓] entered in the National Register
  [ ]see continuation sheet
[ ] determined eligible for the National Register
  [ ] see continuation sheet
[ ] determined not eligible for the National Register

[ ] removed from the National Register

[ ] other (explain)

Signature of the Keeper date of action
for Edson Beall 12/4/03

5. Classification

Ownership of Property
(check as many boxes as apply)

[x] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[x] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Non-contributing	
1		buildings
		sites
		structures
		objects
1	**0**	**TOTAL**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(enter categories from instructions)

Domestic: single dwelling

Current Functions
(Enter categories from instructions)

Vacant: not in use

7. Description

Architectural Classification
(Enter categories from instructions)

International Style

Materials
(Enter categories from instructions)

foundation concrete
walls brick
glass
roof copper
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

7. DESCRIPTION

Introduction:

The A. Conger Goodyear House, designed by American master architect Edward Durell Stone (1902-1978), is a one-story International Style dwelling completed in 1938 in Old Westbury, Long Island. In 1952 a bedroom wing designed by Stone was added at the northeast to transform the L-shaped plan to an asymmetrical U-plan. The white painted brick house has extensive floor-to-ceiling glazing, a copper-clad flat roof and cantilevered roof overhangs and is surrounded by serpentine brick walls and flag-stone terraces. The primary entry is approached by way of a paved walk along the east wall of the service wing, set beneath a projecting flat roof carried on steel pipe columns (piloti). The adjacent wall - the east wall of the kitchen/service wing - holds a large Art Moderne mural. The main entry opens to an east-west hallway, glazed on the north and serving as a spine to which the public and private rooms are appended. Two bedrooms and a sunken living room along the south side of the corridor overlook a rectangular swimming pool and smaller waterfall pool to the south through glazed "window walls." The main dining room, at the west end of the corridor, is circular in plan and presents itself as a glazed pavilion with views to the southwest. The house was fabricated from concrete, brick and glass combined with custom made metal muntins and other forms. The neighborhood consists of recently built luxury houses in a development created within the confines of what was originally a thirty five acre park like setting for the house, in an area of Long Island where so called “Great Estates” were built from the 1880’s to the 1930’s. The property retains a high degree of integrity in its design, workmanship and materials including the interior and exterior walls, courtyard walls, fenestration, pools, original hardware, lighting, fireplaces, paneling, cabinetry, flooring and tiles.

The plan of the 1938 portion of the house is L-shaped, with the bedroom, guest room and living room wing on the east perpendicular to the kitchen/service wing on the west. A glass-walled, circular dining room and adjoining glass walled study link the two wings. In 1952, a one-story bedroom wing was added at the northeast, resulting in an asymmetrical "U"-shaped overall plan. The main entrance to the house is at the inner angle of the original "L," reached by a brick-paved and gated walkway along the east wall of the kitchen wing, sheltered by the wing's projecting flat roof carried on steel piloti. A mural depicting a hunt scene of a charioteer in an Art Moderne style is mounted on the service wing wall. The paved walkway design continues within the house as an east-west gallery within the fully-glazed north wall of the bedroom-living room wing, providing visual continuity of design from exterior to interior. In rooms with fully-glazed window-walls, the cantilevered flat roof provides deep overhangs and visually extends the interior volume. The rectilinear design of the house is countered by architect Edward Durell Stone's extensive use of curved exterior elements. A brick wall extends from the entry gate and brick walkway in a sweeping, irregular curve to form a closed forecourt isolated from the curved driveway. Another serpentine brick wall encloses the service wing and kitchen entrance at the northwest, continuing its curve south and east to form a terraced area expanding from the circular dining room. A short, arcing brick wall continues the interior pantry wall defining on the exterior the division between the living area and the kitchen/service portion of the house. A flagstone-paved area south of the house is reached on the west by way of three steps from the terrace and by glass doors from the living room and bedrooms. A rectangular swimming pool is located south of the bedroom and guest room; an ornamental waterfall and collecting pool emerge as extensions of the living room west wall, adjacent to the steps from the west terrace to the patio area.

The front (northern) façade’s most notable features are its horizontality, cantilevered portico and the use of common brick for bearing walls as well as freestanding courtyard walls. The structural walls of the house and the courtyards are integral to the overall design of the property as a total work of architecture. A collage of aesthetic effects is created by various brick treatments, including red brick, white painted brick, perforated brick and straight as well as diagonal and curved wall planes. Solid areas of brick masonry for the house and the service wing courtyard walls are painted white except where the service wing north wall is continued as a screen with openwork to shield a service entry. The courtyard wall at the entry gate is similarly made of red brick set in an open bond to provide a screen effect and glimpses of the inner compound. The pierced brick wall design is again used to enclose the service courtyard on the west where the curvilinear brick wall forms a strong sculptural element in contrast to the white color and stark geometry of the house. The paving to the entry portico walkway to the front door of the house is brick, as is a built-in flower container at the entry vestibule.

The paneled, double entry doors are set into the fully glazed north wall of the gallery. The floor-to-ceiling glass panels and metal muntins are similar to those Stone designed for the Museum of Modern Art (1938) and may have been custom manufactured for both the Museum of Modern Art and this house. The brick flooring carries through from the portico walkway into the house hallway, as an elaboration of the Modernist concept of continuity between inside and outside. A floor-to-roofline screen of brick perforated with rows of square lights is at the intersection of the two volumes of the rectangular 1952 bedroom addition and the rectangular 1938 building. Solid brick masonry continues along the 1952 bedroom addition façade and around to the northern façade of the bedroom addition.

The south elevation of the house was designed to take advantage of the magnificent views of the rolling hills of Old Westbury and to give access to the patio and pool. The facades of the dining room, living room, study and bedrooms are continuously glazed with floor to ceiling panes set in steel framing, shadowed by deep overhangs supported by piloti. The circular dining room pavilion at the southwest has eight curved-glass panels with doors at each end of the curved façade opening to a patio. The flat roof of the dining room projects deeply as a circular cap over the patio. At the juncture between the kitchen and dining pavilion, the interior brick wall continues as a freestanding exterior wall, painted white under the cantilevered roofline. A diagonal glass wall links the dining pavilion to the solid brick wall of the study to the east.

East of the study is a large living room, which projects approximately ten feet beyond the study on the west and the bedrooms to the east. The geometric volume of the living room is made further distinct in being several steps lower than the rest of the house, at the level of the south terrace and in being separated from the study by a thick wall which rises above the flat roof. The wall contains the chimney for a fireplace in the living room and incorporates a narrow waterfall, which tumbles from the south end of the wall into a square pool in the patio. The glass-walled living room projects slightly beyond the bedrooms to the east; the living room's projection is dramatically emphasized by a deeply projecting roof with one steel pipe support at the eastern corner. Floor-to-ceiling glazing with narrow metal muntins create a sense of continuity between the interior and exterior and provides an unobstructed view of the pools and landscape beyond. The eastern façade contains a glass door to the pool area. The bedroom wing -- the bottom of the U-plan -- is set back from the living room as a separate horizontal volume. The façade is largely composed of floor-to-ceiling, single panes with intermediate 5-light panels. A small section of white-painted brick wall separates the guest bedroom from the master bedroom at the southeast.

The eastern façade of the1938 bedroom wing and its 1952 addition can be approached by a series of steps rising between the plinth wall at the eastern aspect of the house from the patio and a curved brick wall. The 1938 master bedroom has a brick wall at this façade, which projects beyond a patio area under the corner of the southeast roofline into the formation of a small rectangular windowless pool house and bathroom with two windows. The façade of the 1952 bedroom addition continues as three-pane glass windows in metal frames and a patio door to the north where the wall steps back to create an eastern patio area with a cantilevered roof overhang. The 1952 bedroom addition façade continues with a large Plexiglas window to a bathroom.

The house interior:

The broad, east-west entry hall was designed as an art gallery and axis for the main rooms of the house. Now devoid of artwork, the smooth expanse of the painted plaster south wall and ceiling contrast with varied tones of the landscaped courtyard viewed through the glazed north wall. The open passage to the sunken living room is opposite and slightly east of the front door. The guest bedroom is entered through a door at the eastern end of the hallway, on the south wall. A flush door set in the wood paneled east end of the hallway opens to the private master bedroom wing containing the original 1938 master bedroom and a second bedroom suite added in 1952. To the right of the entry, a passage opens on the north, leading to a small lavatory. Beyond this the plaster north wall of the hallway angles slightly to the south, indicating the passage around a curved wall defining the east end of the dining room. At the northwest of the circular dining area, a short passage leads to the kitchen to the north, beyond which are living quarters for the staff.

The 1938 master bedroom is a rectangular room with a wall of five glass pane floor-to-ceiling windows overlooking the pool and patio to the south. The eastern wall contains a black granite fireplace flush with the plastered wall, and two glass panes at the south. A small doorway north of the fireplace provides access to firewood and to the pool pump and filter. The fireplace is surrounded by a display of rare terra cotta tiles depicting Hopi Kachina dolls. The flooring of the master bedroom, as with the wooden flooring of the rest of the house, is made from oak parquet squares.

The master bathroom-dressing room suite is north of the bedroom and accessed by a door at the northeast. This bathroom, as with all the bathrooms of the house, is luxuriously finished with custom cabinetry, marble panels and nickel plated fixtures, nickel plated globe light holders and wall strip lighting. The dressing room is adjacent to the bathroom and exits to the bedroom hallway. The cabinetry of the dressing room is designed in a pared-down and planar Moderne style.

The bedroom wing hallway leads to the 1952 bedroom suite, designed by Stone in the same architectural language as the 1938 house. Other than book shelving from the 1970's in the bedroom and a Plexiglas window in the bathroom, the wing is in original condition with original flooring, fenestration, fireplace, hardware and bathroom fixtures. The second master bedroom has two large eastern pane windows in metal frames and a louvered window at the southern most aspect of the bedroom wall. At the north, a glass pane door leads to a stone patio and garden area. A minimally designed black granite fireplace is set close to this doorway. The fireplace outer hearth is black granite and this width of hearth continues along the floor for the entire length of the north wall. A door at the west end of the wall leads to a bathroom with a sunken bathtub surrounded by blue mosaic tiles.

The guest bedroom on the south side of the main hallway is finished with plaster walls and ceiling and a parquet floor and is fully glazed on the south. The adjacent bathroom is furnished with built-in cabinetry, green marble sink and bathtub surround and the same nickel plated hardware found elsewhere throughout the house. The original cabinetry veneer has been replaced with a modern faux-wood veneer.

The living room is entered through an open passage approximately opposite the entry. The visitor enters to a landing, then turns right (west) to descend along the living room north wall to the slightly sunken floor, at the level of the terrace to the south. A clear glass panel serves as a barrier at the landing, overlooking the living room; a simple hand rail on the north wall follows the curved, wooden steps to the lower level. Close inspection of the wood paneling of the north wall reveals flush doors opening a series of built-in shelves, and storage areas. The living room is the largest room in the house with high ceilings and a view to the terrace, pool and, before surrounding plantings matured, to the rolling countryside of Westbury. The fireplace set in the western wall is in keeping with the other black granite fireplaces in the house, with custom-cut black granite fireplace surround panels and a minimal mantel.

The hallway ends on the west beneath a rectangular skylight at a section of curved wall defining the circular dining area. The circularity of the dining room is emphasized by a recessed ceiling dome set with rheostatically controlled lighting over the circular dining room table designed by Stone. The black granite dining room mantelpiece and fireplace with curved panels and a cantilevered black granite grate are set into the circular wall as a tour de force of modern design and craft. In contrast with brick flooring of the hallway, the dining area is paved with square limestone tiles.

The study, located southeast of the dining area beyond a small vestibule, is entered through a pocket door. Bookshelves and cabinetry line the walls of the entire room, with a black granite fireplace in the center of the eastern wall. The built-in cabinetry and shelving has nickel plated hardware and are designed in a simple, undecorated style in keeping with the cabinetry in the living room. The original ceiling lighting consists of a white metal band set in front of rheostatically controlled light bulbs designed to "wash" the walls with light. This built-in lighting system would have been considered an innovative approach to lighting design in 1938.

North of the dining area, screened by a short hallway, are the pantry, kitchen and servant's quarters. The pantry area is lined with original glass pane and solid wood cabinetry of exceptional quality and craftsmanship and in keeping with Modernist design concepts of flush wall mounting, sliding doors and an asymmetrical design vocabulary. The kitchen is equipped with the original 1938 painted metal cabinets by the St. Charles Company, a rare and intact assemblage of the company's pre-World War II kitchen furnishings. The servant's room has a diagonally set outside wall and ribbon windows.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[ ] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[X] **B** Property is associated with the lives of persons significant in our past

[X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[ ] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Architecture

Art

Period of Significance:

1938-1964

Significant Dates:

1938, 1952

Significant Person:

Goodyear, A. Conger

Cultural Affiliation:

NA

Architect/Builder:

Stone, Edward Durell

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
#
[ ] recorded by Historic American Engineering Record
#

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[X] Other repository: Library of the Museum of Modern Art, New York City

8. STATEMENT OF SIGNIFICANCE

Summary

The A. Conger Goodyear House meets National Register criteria B and C for its association with A. Conger Goodyear, a significant figure and contributor to the betterment of American museum and cultural life during the first half of the twentieth century and as an intact and pioneering example of modern architectural design as the work of prominent American architect, Edward Durell Stone. Conger Goodyear, as he was known, was a connoisseur and amateur curator of modern art from the late 1920's to the 1960's. As first President of the Museum of Modern Art and Chairman of the 1938 World's Fair Art Committee, Goodyear was responsible for selecting and purchasing important artworks, many of which are today in several of the nation's premier museums, including the Museum of Modern Art (MOMA), the Albright Knox Gallery, the Cincinnati Art Museum, the Yale College Art Museum and the Metropolitan Museum of Art. Conger Goodyear's own collection of works by Gaugin, Matisse, Picasso, Balla, Maillol, Kahlo and others were displayed in the Conger Goodyear house, which was carefully designed for the collection's display. The Conger Goodyear house as designed by American master Edward Durell Stone is one of the earliest and finest examples of International Style architecture in the United States. The house stood out in a Long Island community of great Beaux Arts estates as a paean to the architectural work of European modernist Mies van Der Rohe and a radical modern statement, which incorporated innovative techniques and materials. The house reflects the same architectural language which Stone used in the design of the radically modern Museum of Modern Art building in Manhattan (1938). The museum building has been greatly altered over the years leaving the Conger Goodyear house as a testament to Stone's interpretation of European modernism, which can no longer be seen in the museum. The building is in nearly original condition, both inside and outside, and represents an opportunity for scholars to understand Stone's early work and how European modernism entered the American architectural culture.

A. Conger Goodyear (1877-1964)

Conger Goodyear was born in 1877 in Buffalo, New York into a wealthy family of first generation industrialists involved with logging and railroad development. Goodyear grew up in downtown Buffalo and in 1899 graduated from Yale University. He joined the family business, The Goodyear Lumber Company, and became a pillar of the community in Buffalo as Managing Director and President of the lumber business and two railroad companies. In 1911 upon the death of his father, Conger Goodyear succeeded him as a director of the Buffalo Fine Arts Academy, parent organization to today's Albright Knox Gallery. Goodyear was soon recognized as one of the 20th century's most discriminating and prolific collector connoisseurs and amateur curators. His influence transformed the Buffalo Fine Arts Academy from a repository of plaster reproductions and traditional landscapes and portraiture into a museum seeking out the best of the American and European *avante garde* work and historic Egyptian, Chinese and Indian sculpture. Goodyear was on the museum's selection committee and he made several trips to New York and Europe to purchase art works for the Academy and his own growing collection. He also curated several exhibitions during the 1920's, which traveled to other museums across the country.

Goodyear had an eye for the best new work available while it was inexpensive and before it had gained the attention of the bulk of the museum world. During trips to Europe, he selected sculptures by Maillol, Rodin and Brancusi and paintings and works on paper by Degas, Van Gogh, Gaugin, Balla, Matisse, Picasso, Paul Klee and many others. In New York City he frequented the circle of Albert Stieglitz and Georgia O'Keefe and purchased works by Americans from Stieglitz's 21 Gallery.

In 1929 Conger Goodyear separated from his wife of 25 years and four children and left Buffalo for New York. Soon after moving to New York, Goodyear linked up with Lillie P. Bliss, Abby Rockefeller and Mary Sullivan, who were fostering the idea of a museum of modern art. Goodyear's reputation as an administrator and collector had preceded him and he was asked to chair the new museum and its organizing committee. With Goodyear as the Museum of Modern Art's first President, the museum quickly outgrew its temporary quarters as testament to its success.

Conger Goodyear and the other Museum of Modern Art directors asked fellow director and architect Phillip Goodwin to work with Edward Durell Stone on the design of a new museum building. The young Stone was already well known as a proponent of the International Style and for a number of extraordinary modern houses, which were published extensively in the architectural and popular press. Goodwin on the other hand was not well known as an architect and certainly he was not a Modernist. As President of the Museum of Modern Art and chairman of the Finance and Building committees, Goodyear functioned as the client to the architectural team of Goodwin and Stone. Goodyear provided full backing to the radically modern design proposed by Stone and approved the final design and budget.

When the new Museum of Modern Art opened in 1938 on 11 West 53rd Street in New York City, the building was a triumph for the thirty-seven year old Stone and for Conger Goodyear and the museum's board of trustees. The building was altogether remarkable as a radical modern statement and it was the "toast of the town" for being so completely "modern." It was the first curtain wall, International Style public-access building in New York. It stood as an advertisement for the museum and its mission to promote and exhibit modern art and design. The museum's 10th anniversary exhibition, "Art in Our Time," was organized to attract visitors who were in the New York area for the 1938 World's Fair in Flushing, Queens. Conger Goodyear was also Chairman of the World's Fair Committee and he arranged for over a thousand American works of art to be shown at the fair.

In 1937, while construction was progressing on the museum building, Goodyear asked Stone to design a house in Old Westbury, Long Island, near where he had been a frequent guest of fellow museum board members Neil and Zaidee Bliss. As Goodyear stated in his biography, "I wanted a long gallery in which to hang my pictures, a large living room with steps leading down to it, a circular dining room and a swimming pool next to the house."[1] The house incorporated some of the design features of the Museum of Art building including a projecting canopy extending from the circular dining room similar to that over the museum entrance façade, and the same large pane windows throughout the house as seen at the museum's ground floor level.

The Conger Goodyear house fit Goodyear perfectly as he was a practical man dedicated to living simply with emphasis upon his treasured collection of important art. Everyone who was anyone in the art world came to visit, including Isamachu Noguchi, Alexander Calder, John Marin, Frieda Kahlo and Diego Rivera. Frank Lloyd Wright visited and complimented his friend Stone on his achievement. The house was, according to Stone, the envy of the community, "[t]hat he [Goodyear] was a wise man was amply demonstrated when he asked for only two master bedrooms; all his neighbors were saddled with forty-room relics of a former era -- and no household help."[2]

In 1950, Goodyear married Zaidee Bliss soon after her first husband died. The 1952 bedroom addition designed by Stone was added for her use. The marriage brought Zaidee's four children and grandchildren to the house and it became a setting for family visits, as well as Goodyear's habitual round of art world entertaining. People sought an invitation to see the famous house, but also the legendary pictures and sculpture. By his death in 1964, Goodyear had donated the bulk of his immensely valuable collection to the Albright Knox Gallery, the Metropolitan Museum of Art, the Museum of Modern Art and several university collections.

Edward Durell Stone

Edward Durell Stone (1902-1978) was one of the 20th century's few American-born architects working within the Modern Movement who enjoyed an international reputation and a worldwide practice. Stone was one of a handful of practitioners, including Wallace Harrison (1895-1981), William Lescaze (1896-1964), Rudolph Shindler (1887-1993) and Richard Neutra (1892-1970) associated in the United States with International Style Modernism in the pre-World War II era. Most Modernist practitioners had been born and trained in Europe, therefore Stone and Harrison stood out as being American-born and primarily American-trained. Frank Lloyd Wright's early work from the turn of the century in Chicago had an influence on the development of the International Style as it developed in European architecture schools, but Wright himself was not considered an exponent of the International Style.

Stone was born into a family of landowning gentry of Fayetteville, Arkansas. Stone's brilliance as a draftsman and as a designer is all the more impressive, even idiosyncratic, since he never completed a college degree. Yet, as a young man Stone did study at the University of Arkansas, Harvard University and Massachusetts Institute of Technology. During World War II, he served as a major and chief planning officer for numerous Air Force bases around the country. Stone had professorships at New York University (1935-1940) and at Yale University (1942-1952).

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[1] Goodyear, Conger The Museum of Modern Art: First Ten Years, The Museum of Modern Art , 1943 p. 70

[2] Edward Durell Stone in his monograph, The Evolution of An Architect (Horizon Press, New York, 1962), p.

While traveling in Europe on a Rotch travelling scholarship, awarded to promising young American-born architects, Stone visited the Mies van Der Rohe designed 1929 Barcelona Exposition pavilion representing the German state. The one-story horizontal building with courtyards and two pools channeled space between planar surfaces. The now legendary building was unlike anything the architecture world had seen before. The impact of this radical design had a profound influence on young European architects, as well as on Stone: the Conger Goodyear house clearly makes reference to the principles found Mies's pavilion in its horizontality, unadorned planar forms, terraced setting and the incorporation of water elements.

The Conger Goodyear house was one of the last projects Stone designed in the astringent, European International Style with sharply detailed glass and plain concrete facades and obvious attention to technological innovations in heating, lighting, fenestration and structural engineering. By the 1940's Stone started to turn away from the orthodox International Style with its abstraction and austerity, and by the 1950's he had made a complete shift toward constructive decoration and the elaborate use of grilles and screens in place of plain facades. This highly embellished, romantic approach to modern architecture was first seen in the United States Embassy in New Delhi (1954). The critics dubbed it "The Taj Maria" as they believed his new wife, Maria Stone, had lead him to this new ornate phase.

Up until the mid-1970's Stone enjoyed one of the most prolific architectural practices in the world, with major commissions including the Huntington Hartford Gallery at 2 Columbus Circle (1959), the Pakistan Institute of Nuclear Science and Technology (1961), the John F. Kennedy Center in Washington (1971) and numerous hotels, campuses and office buildings. Stone's office designed at least seven houses on Long Island and the Levitt Corporation's Headquarters (1968) at Lake Success, which was based on the New Delhi embassy design.

The Conger Goodyear House

The house is one of the nation's finest examples of International Style Modernism by an American architect and typifies the style in its abstract geometry, extensive use of fully-glazed walls and a visual continuity between the interior and exterior. The house is an early expression of European derived Modernism within the American context. It is known as Stone's masterpiece of domestic architecture and Stone wrote in a 1957 letter to Conger Goodyear, "your house is my best work to date."[3]

The horizontality of the Conger Goodyear House, the extensive use of glazing and the incorporation of a circular pavilion as a "pivot" joining distinct wings was foreshadowed in Stone's 1935 design of the Richard H. Mandel House in Bedford Hills, New York (NR listed March 1996). The Mandel House, Stone's first major independent commission, followed his return from a two year travelling fellowship in Europe where he was exposed to the radical new ideas of modern architecture as promoted by Mies van der Rohe, Le Corbusier, Oud , Gropius and others. This stark new style, later termed the "International Style" by Henry-Russell Hitchcock and Philip Johnson, relied on the expression of interior volumes through a geometrical and planar treatment of exterior surfaces; horizontal massing emphasized by flat roofs, extended window bands and cantilevered elements; and the use of materials and elements with an "industrial" association, such as concrete or stuccoed walls and metal framed glazing .

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[3] Quote as follows "Writing to me as recently as 1957 Ed said "your house is my best house to date" in Goodyear, Conger, The Museum of Modern Art: First Ten Years, (Horizon Press, New York 1943) p. 70.

Stone's design for the Mandel House was a fully competent expression of the new style, yet as his first essay in the modern style was clearly derivative of European examples, in particular of the work of Le Corbusier and Mies van der Rohe. In the few years between the Mandel House (1935) and the Conger Goodyear House (1939), Stone made the emerging International Style his own. While retaining the planar, flat roofed design and prominent round pavilion (dining room), Stone added elements that would emerge in his later career: the horizontal window bands were expanded to floor-to-ceiling "window walls" alternating with solid, planar walls and creating a visual continuity between interior and exterior that was a characteristic of the American development of the style. While retaining the characteristic unadorned exterior surfaces, Stone added curved brick walls enclosing or screening portions of the exterior; patterned, open brickwork hinted at his later use of ornamental screens and repetitive decorative motifs. Stone's use of rich woods, marble and brick to accent the Conger Goodyear House interior presaged the "New Humanism" of the post World War II era when architects, many starved for commissions during the war, debated what the human occupant needed and wanted in his environment – a questioning that led to the reintroduction of varied natural materials into residential design.

Although an icon of the International Style in America, the Conger Goodyear house shows the germ of much of his later work. As Stone wrote in 1962 in regard to overhanging eaves, "I adopted this principal in all subsequent buildings. Not only is the overhanging eve an important practical consideration, but I find it aesthetically mandatory on a house with a flat roof."[4] An examination of the United States Embassy in New Delhi and the Kennedy Center among numerous other Stone designed buildings reveals the design emphasis of overhanging eaves and even incorporation of rectangular outdoor pools of water as seen in the Conger Goodyear house. The perforated brick walls surrounding the Conger Goodyear house can also be seen as precursors to the decorative screen walls, which became a signature of Stone's later work.

In 1951 the American Institute of Architects awarded Stone a Silver Medal for the Conger Goodyear house and a Gold Medal for his design of The Museum of Modern Art. The Conger Goodyear house was celebrated among Stone's peers and it was published during the 1940's in a number of journals, books and popular magazines. Yet, by the 1970's it had fallen from notice and out of fashion.

Recent History of the House

After Conger Goodyear died in 1964 the house was sold to the Long Island Institute of Technology for use as the president's house. In the early 1980's the house and its 35 acres of parkland setting were sold to the Wheatley Construction Company, which subdivided the property into a number of house lots, upon which large, luxury-market houses have been built.

In 2001 the Society for the Preservation of Long Island Antiquities (SPLIA) initiated an effort to bring recognition to the long neglected Conger Goodyear house in the hope that it could be saved. As a result of SPLIA applications, the house was included on the Preservation League of New York State's *Seven to Save List for 2001* and the World Monuments Fund *100 Most Endangered Sites* in the world. A bulldozer and a permit to raze the house were in place in October 2001. Thanks to last minute intervention and the World Monuments Fund's decision to seek a stay of demolition, the house was rescued. Today, the World Monuments Fund and SPLIA seek a purchaser for the house who will encourage its designation as a landmark protected property under the local landmark ordinance.

9. Bibliography

Goodyear, A. Conger. The Museum of Modern Art: First Ten Years. New York: The Museum of Modern Art, 1943.

Stone, Edward Durell. The Evolution of An Architect. New York: The Horizon Press, 1962.

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[4] As stated by Edward Durell Stone in his monograph, The Evolution of An Architect (Horizon Press, New York 1962) p.

9. Bibliography

Ford, James and Morrow Ford, Katharine. Design of Modern Interiors. New York: Architectural Book Publishing Co., Inc. 1942.

Goodyear, A. Conger. The Museum of Modern Art; the First Ten Years. New York: (n.p.) 1943.

Goodyear, A. Conger.. "Scrapbooks", 1929-1939. The Museum of Modern Art, New York.

Goodyear, George F. Goodyear Family History. Buffalo: 1976 (privately printed).

"Gifts to Albright-Knox from A. Conger Goodyear." Albright-Knox Art Gallery, exhibition catalog, 1963.

"House for A. Conger Goodyear." *The Architectural Forum.* July 1941, pp. 15-21.

Stone, Edward Durell. The Evolution of an Architect. New York: Horizon Press, 1962.

Records of the Village of Old Westbury, New York. Permit #309, issued July 25, 1950 to Murphy and Brinkworth for addition to main house(bath, bedroom, pressing room and dressing room).

"Drawings for Residence for A.Conger Goodyear, Esq. Old Westbury Long Island, Edward Durell Stone, Architect." Special Collections, University of Arkansas, Fayetville.

Interviews:

Interview by Caroline Zaleski with Zachary Goodyear, September 2000.
Interview by Caroline Zaleski with Molly Goodyear Gurney, June 2000.
Interview by Caroline Zaleski with Zaidee Bliss, September 2000.

10. Geographical Data

Acreage of Property 5.5 acres

UTM References
(Place additional UTM references on a continuation sheet.)

Zone	Easting	Northing
18	61895	4517418

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title see continuation sheet

organization date

street & number telephone

city or town state zip code

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name The Society for the Preservation of Long Island Antiquities (SPLIA)

street & number P.O. Box 148 telephone 631 692 4664

city or town Cold Spring Harbor state N.Y. zip code 11724

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

10. Boundary

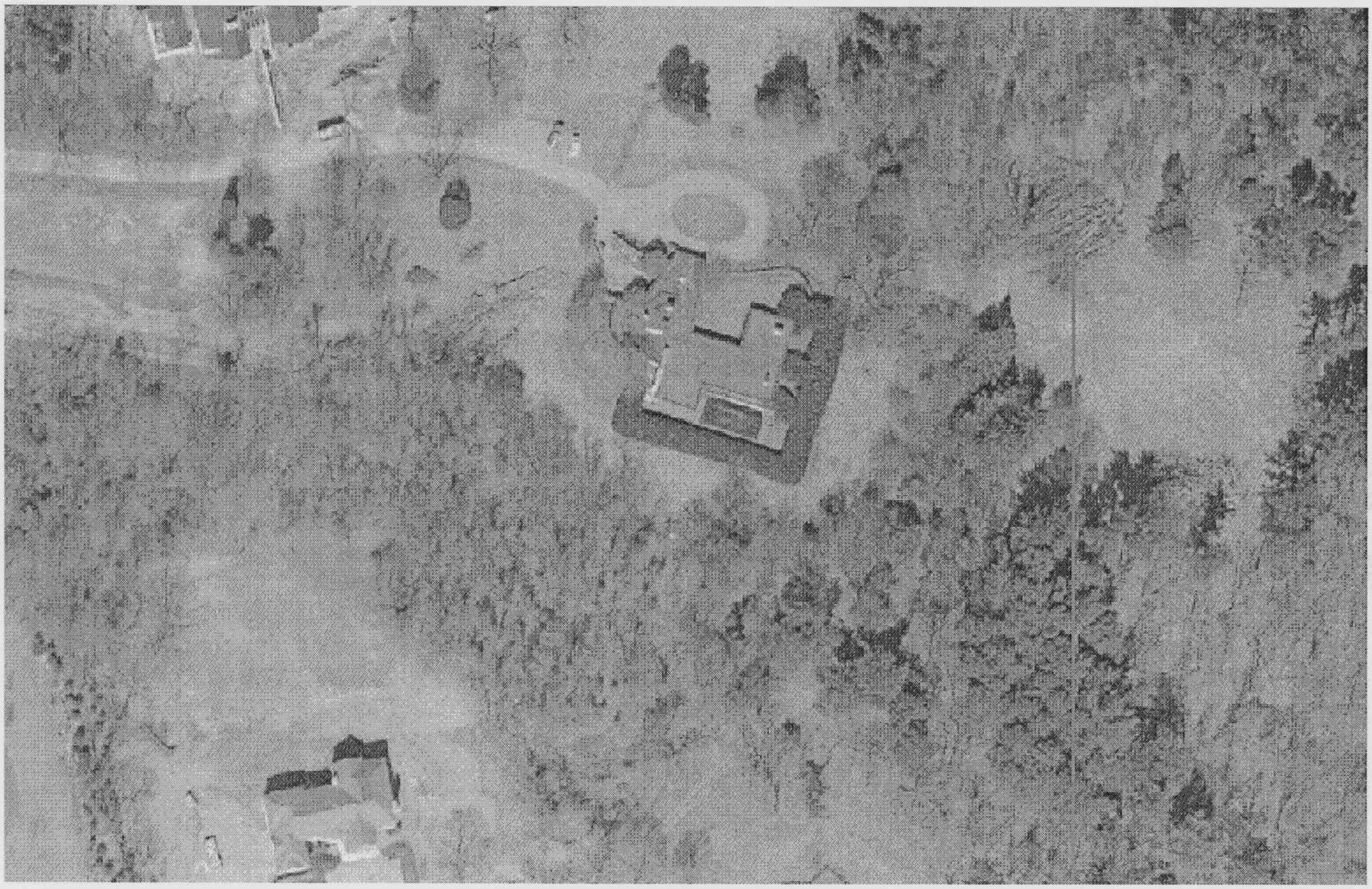
Verbal boundary description: The nominated property is that parcel located in the Village of Old Westbury, Nassau County, New York identified as Section17 Block 12 Lot 149, as shown by bold outline on the attached survey map.

Verbal boundary justification: The nominated property is that remaining portion of the former A. Conger Goodyear property that contains the residence designed by Edward Durell Stone for Conger Goodyear in 1938.

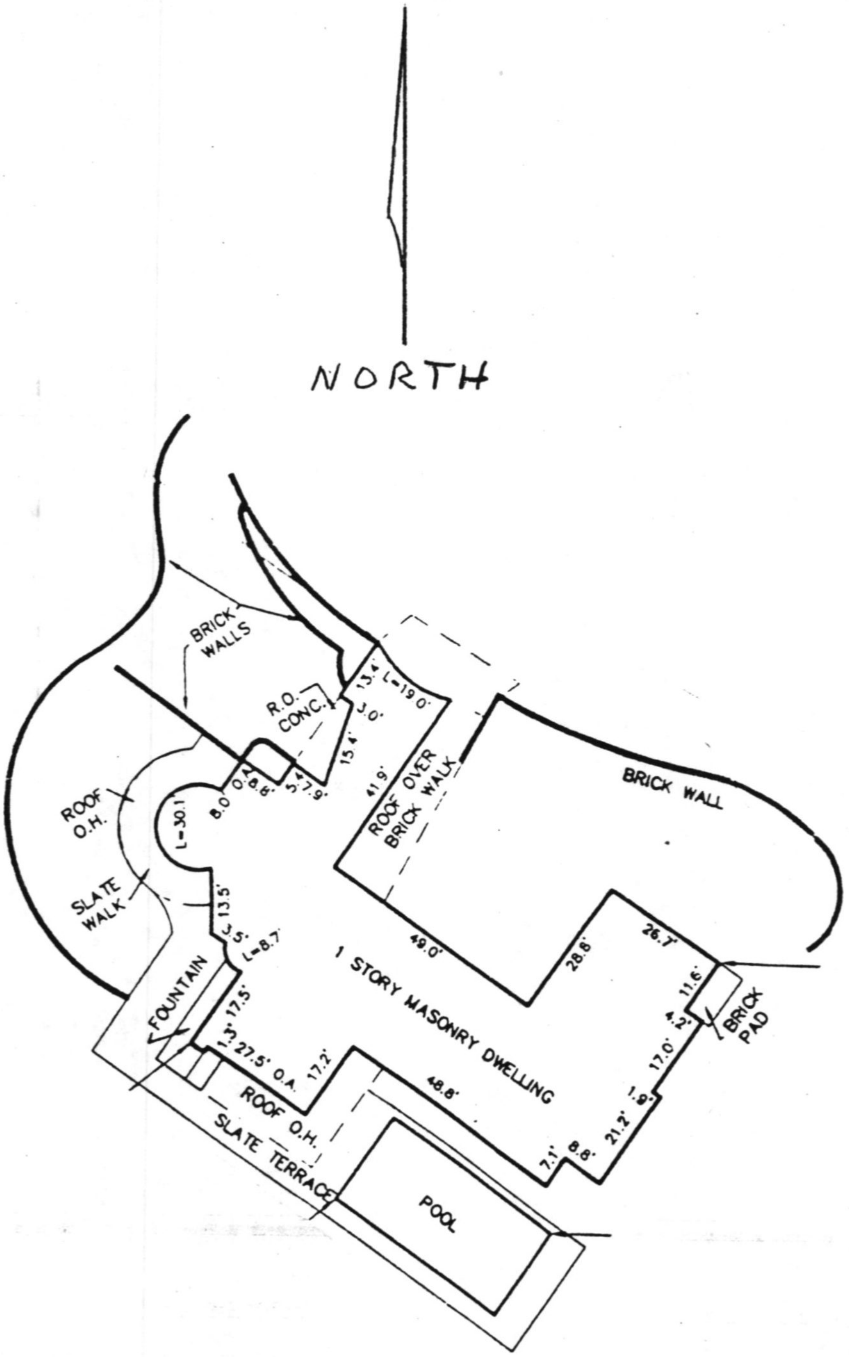
11. Prepared by

The nomination form was prepared and edited by:
James Warren
NYS Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188

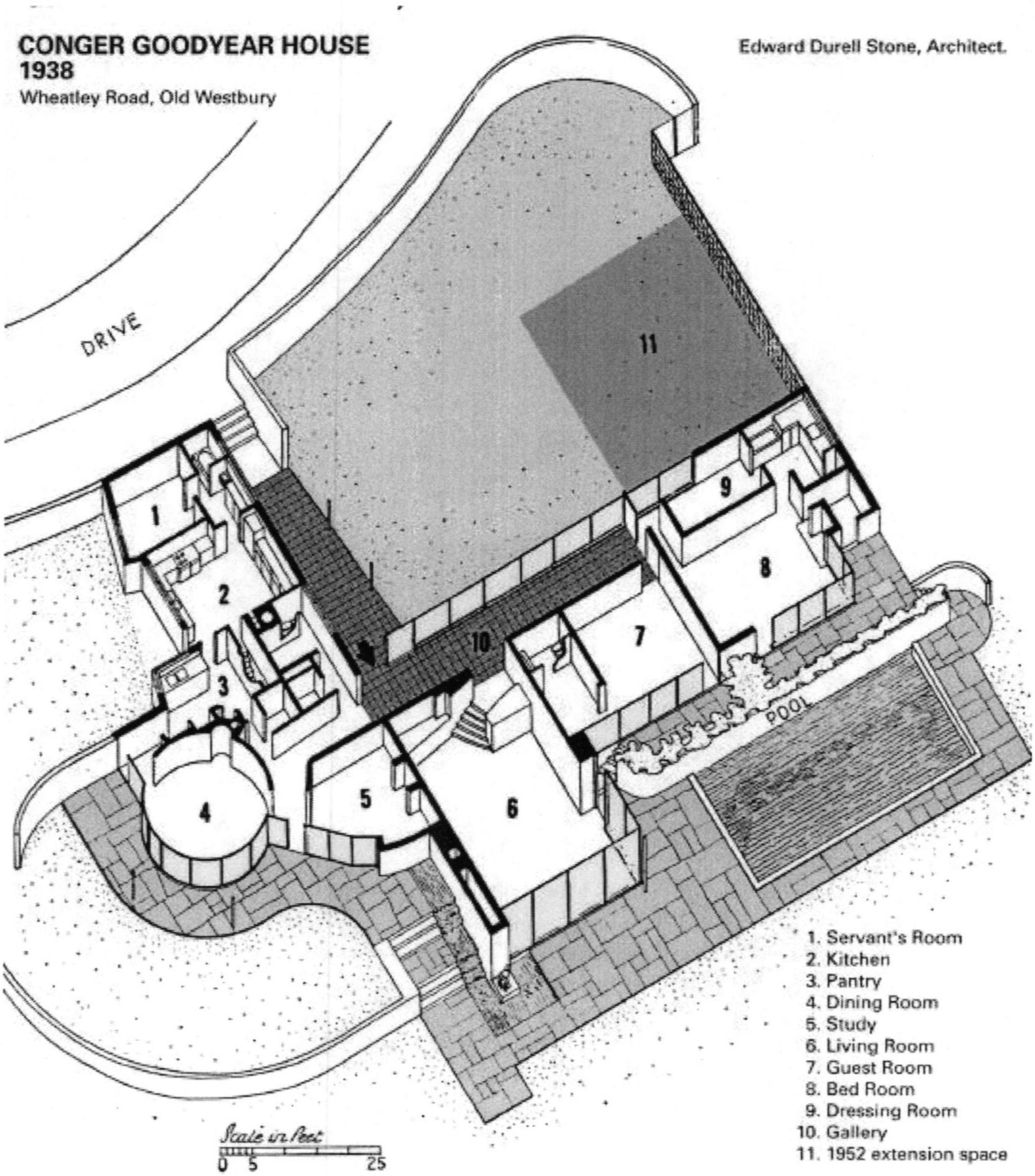
From draft material submitted by:
Caroline Rob Zaleski
The Society for the Preservation of Long Island Antiquities (SPLIA)
P.O. Box 148
Cold Spring Harbor, NY 11724
(631) 692-4664
6/10/2002



Aerial view of A. Conger Goodyear House


NORTH
BRICK WALLS
R.O. CONC.
13.4'
L=19.0'
3.0'
15.4'
41.9'
ROOF OVER BRICK WALK
BRICK WALL
0.A.
8.6'
5.4'
7.9'
8.0
L=30.1
ROOF O.H.
SLATE WALK
13.5'
3.5'
L=8.7'
49.0'
1 STORY MASONRY DWELLING
28.8'
26.7'
11.6'
BRICK PAD
4.2'
17.0'
1.9'
21.2'
8.8'
7.1'
48.8'
FOUNTAIN
17.5'
1.3'
27.5' O.A.
17.2'
ROOF O.H.
SLATE TERRACE
POOL

Conger Goodyear House cutaway axonimetric
-prepared for the Society for the Preservation of Long Island Antiquities.


CONGER GOODYEAR HOUSE
1938
Wheatley Road, Old Westbury
Edward Durell Stone, Architect.
DRIVE
POOL
1
2
3
4
5
6
7
8
9
10
11
1. Servant's Room
2. Kitchen
3. Pantry
4. Dining Room
5. Study
6. Living Room
7. Guest Room
8. Bed Room
9. Dressing Room
10. Gallery
11. 1952 extension space
Scale in Feet
0 5 25

Photographs by: James Warren, NYSHPO
February 2002
Negatives at NYSHPO

Photo 1: Exterior view toward east showing dining room and retaining wall.

Photo 2: Exterior view toward south: 1952 wing (left) and main corridor.

Photo 3: Exterior view toward northwest: living room (left), bedrooms (right) and pool.

Photo 4: Exterior detail: dining room and study; living room wall beyond.

Photo 5: Interior view toward northwest from main corridor showing covered entry walk and courtyard.

Photo 6: Interior view toward northwest along corridor.

Photo 7: Interior view toward north: living room, cabinetry, stairs.

Photo 8: Interior view toward east: master bedroom fireplace; door to bathroom

Photo 9: Interior view toward north: built-in table, passage to service wing, brick wall.

Photo 10: Interior view toward southeast from living room

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Goodyear, A. Conger, House

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Nassau

DATE RECEIVED:	10/20/03	DATE OF PENDING LIST:	11/19/03
DATE OF 16TH DAY:	12/05/03	DATE OF 45TH DAY:	12/04/03
DATE OF WEEKLY LIST:			

REFERENCE NUMBER: 03001246

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	Y
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___RETURN ___REJECT 12/4/03 DATE

ABSTRACT/SUMMARY COMMENTS:

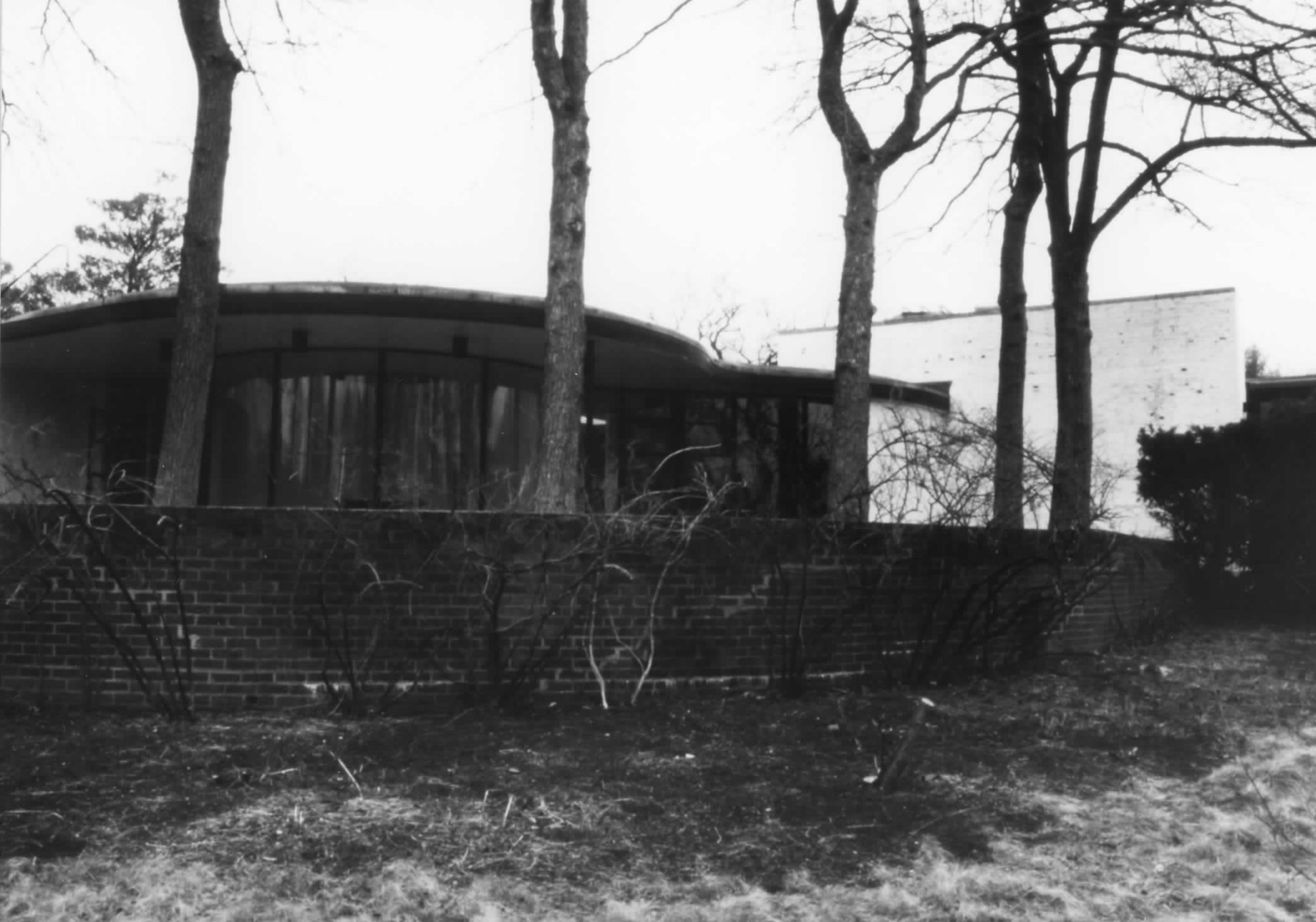
Entered in the
National Register

RECOM./CRITERIA________________

REVIEWER________________ DISCIPLINE________________

TELEPHONE________________ DATE________________

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



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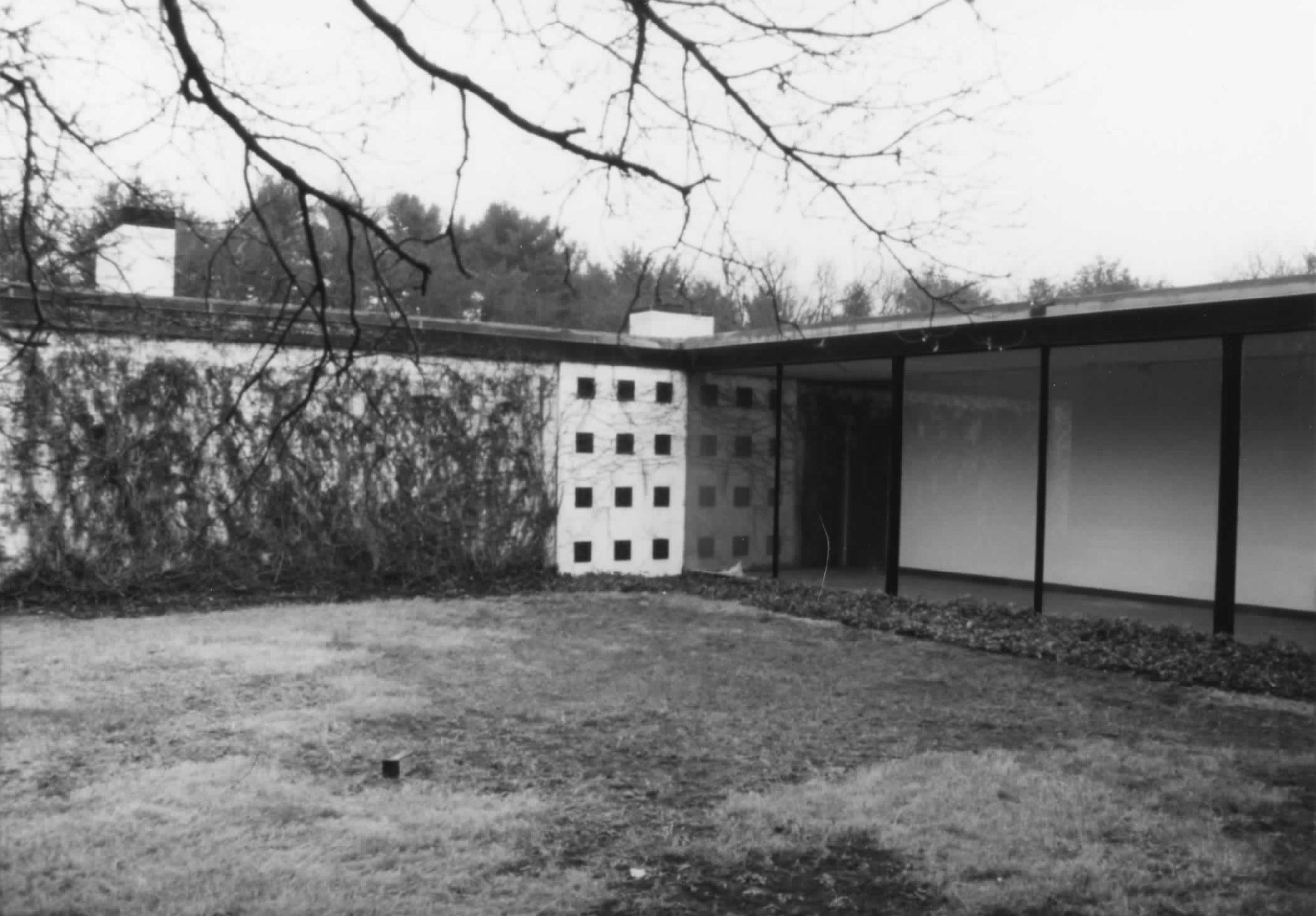
Old Wesbury, Nassau Co., NY



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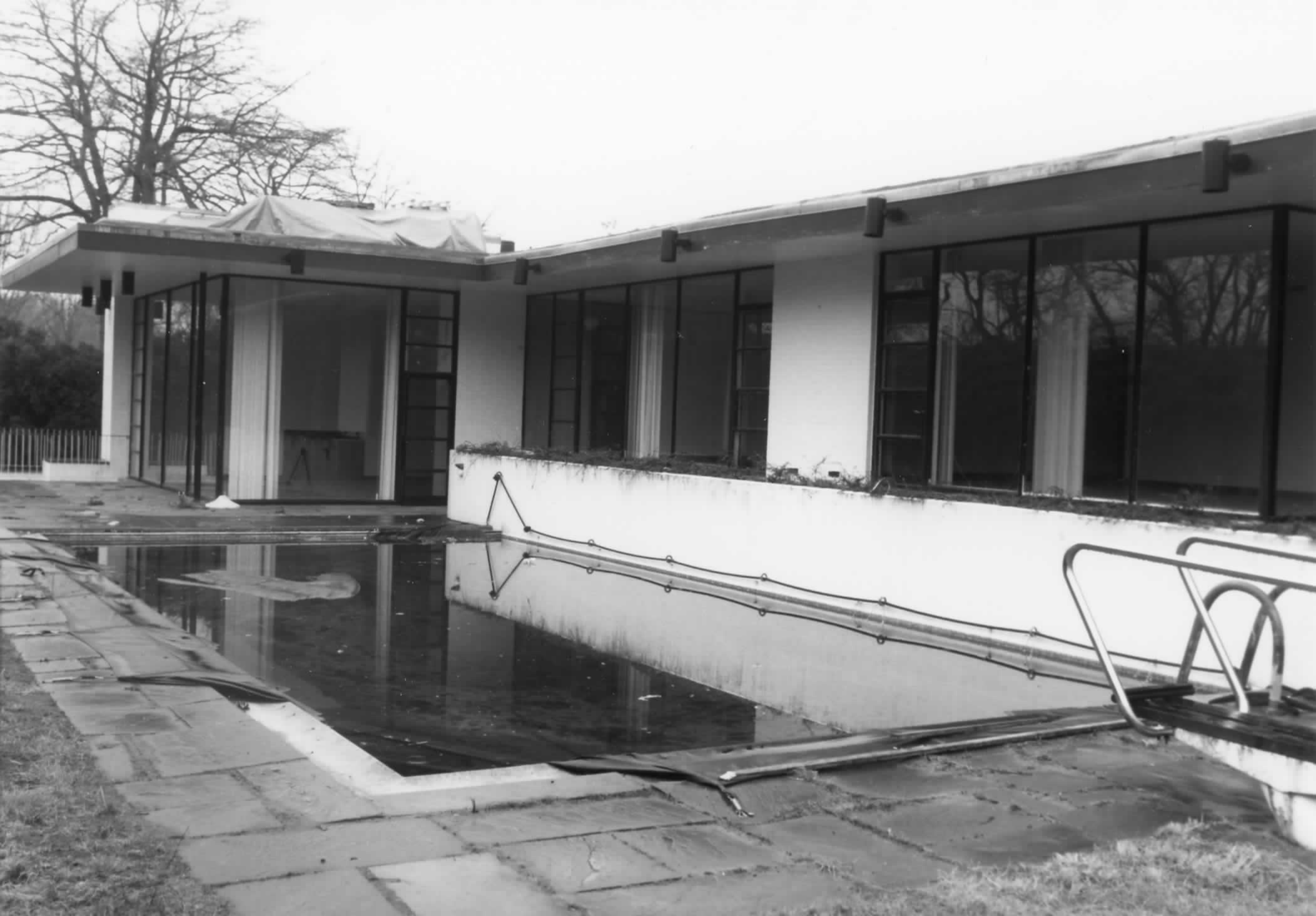

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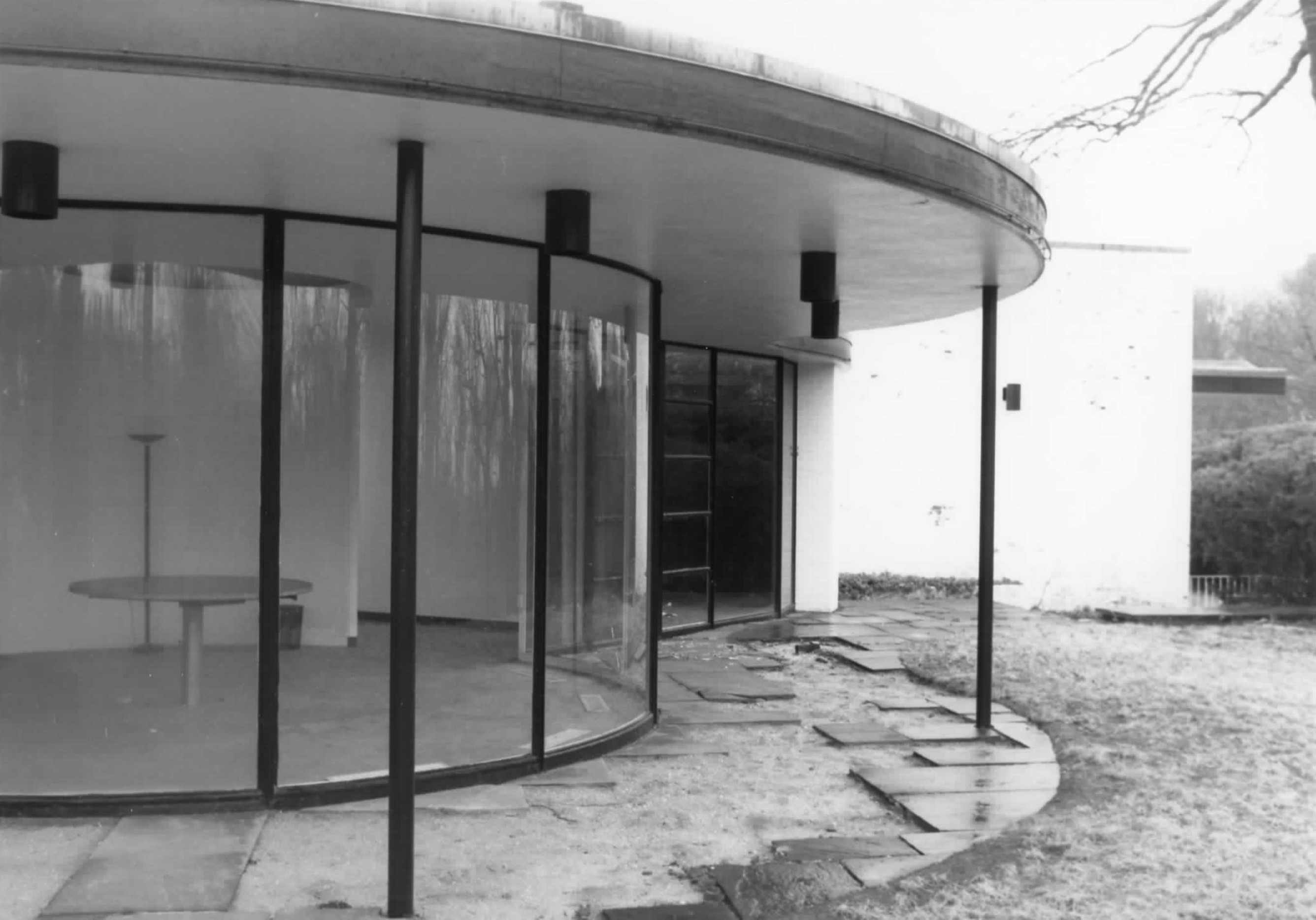
Old Westbury, Nassau Co. NY



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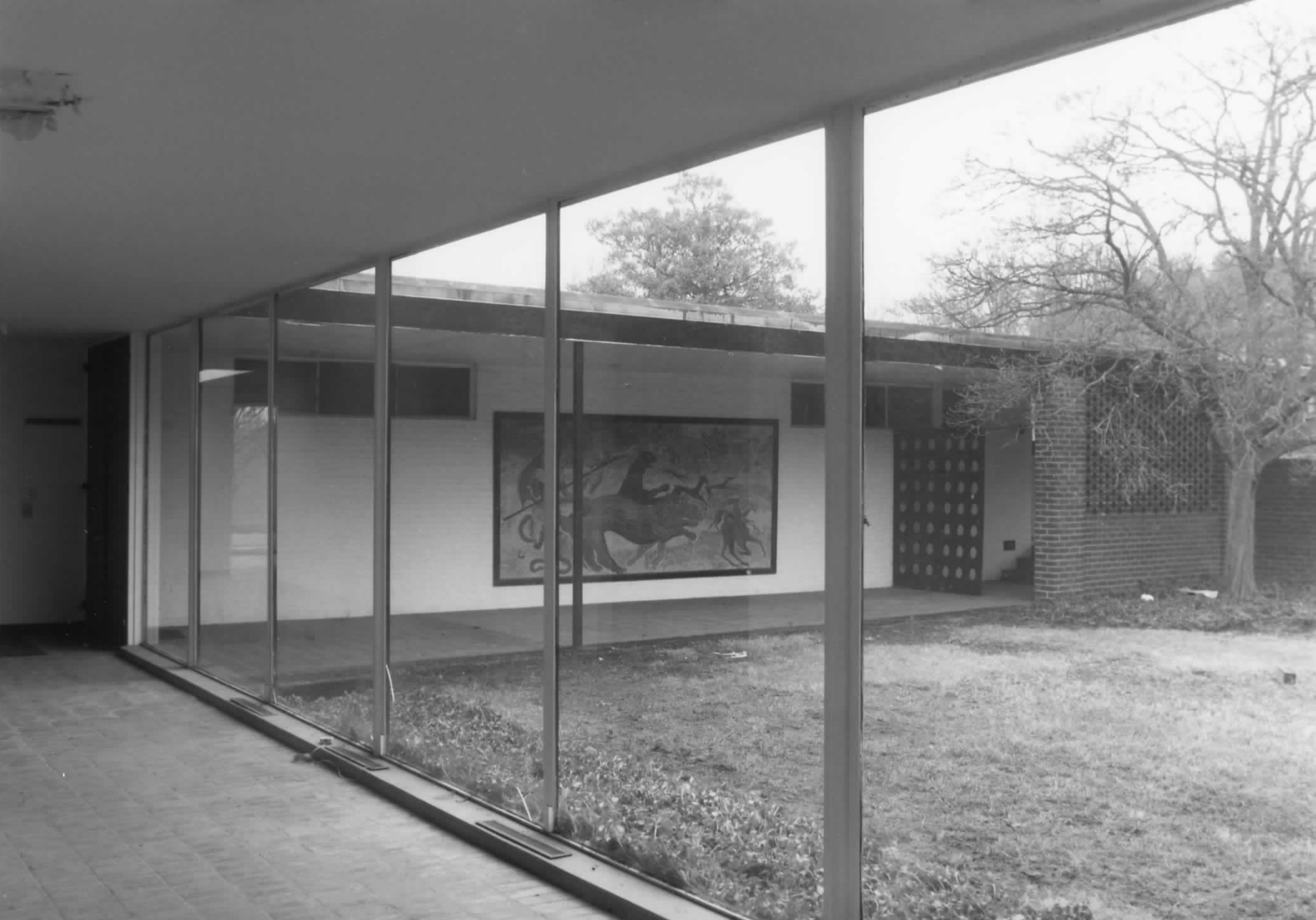

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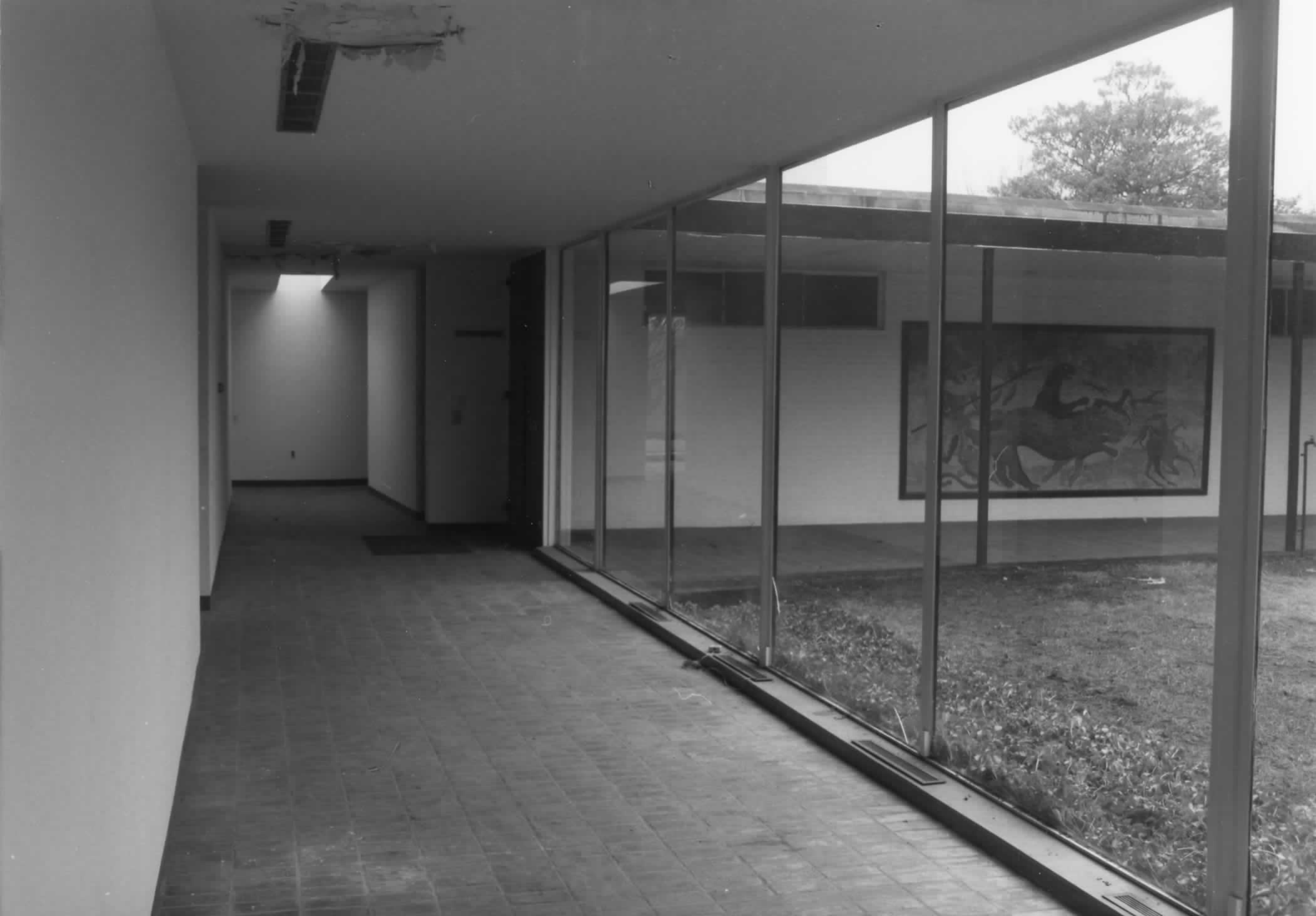
A. Conger Goodyear Hse
Old Westbury, Nassau Co., NY

Kodak Professional • PAPIER • PAPER

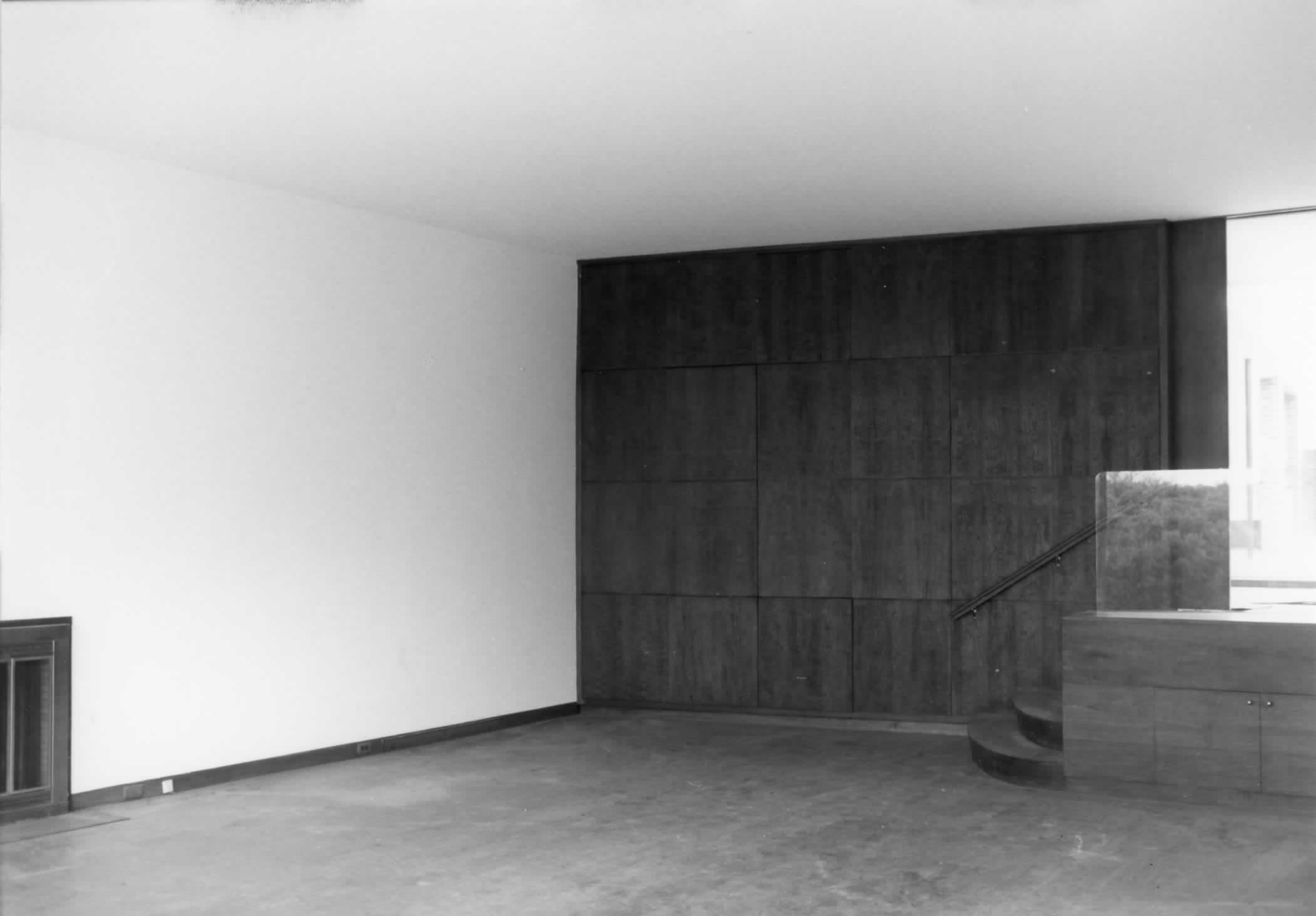


Kodak Professional • PAPIER

#6

A. Conger Goodyear Hse.

Old Westbury, Nassau Co., NY



Kodak Professional • PAPIER

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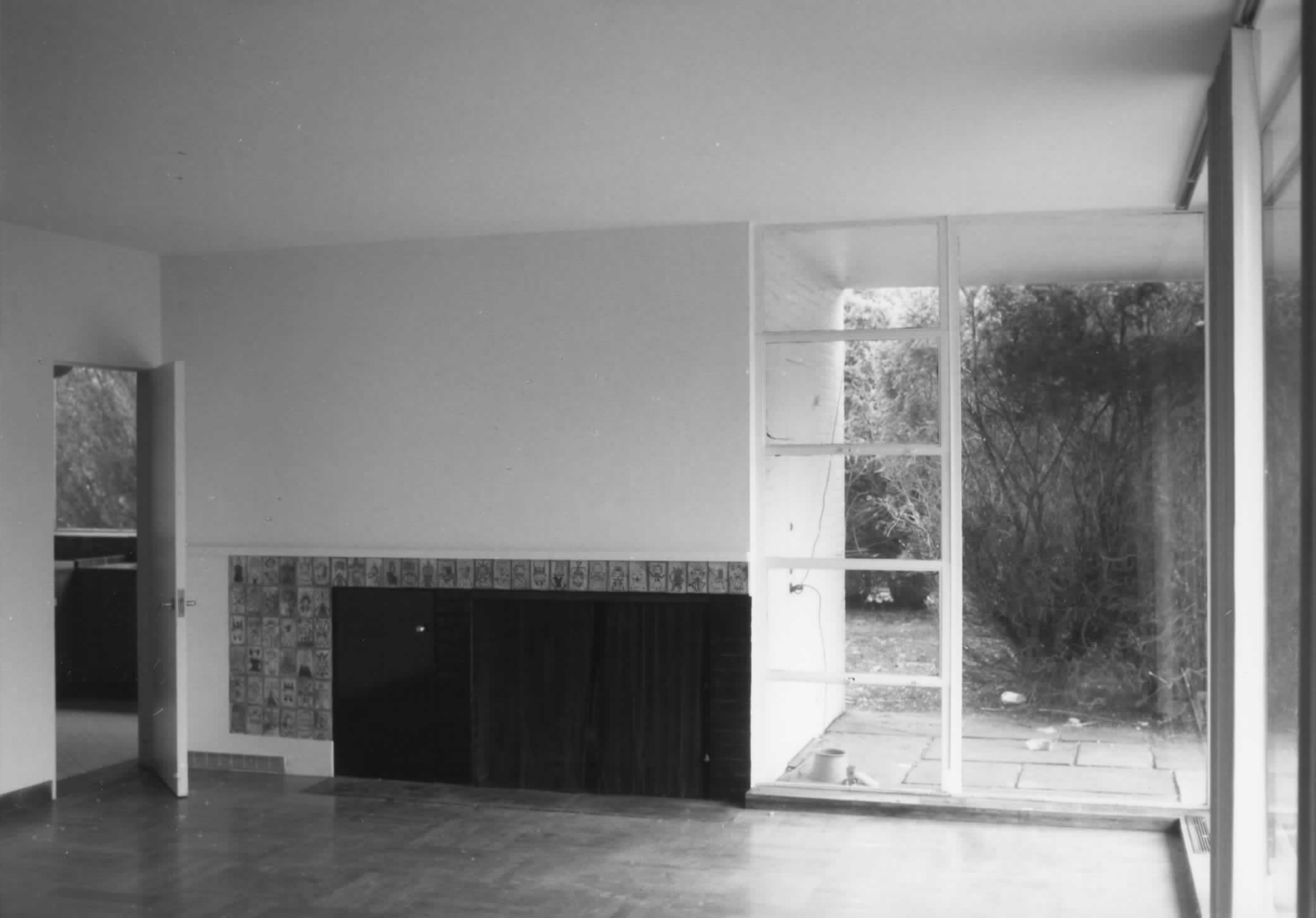
A. Conger Goodyear Hse.
Old Westbury, Nassau Co., NY



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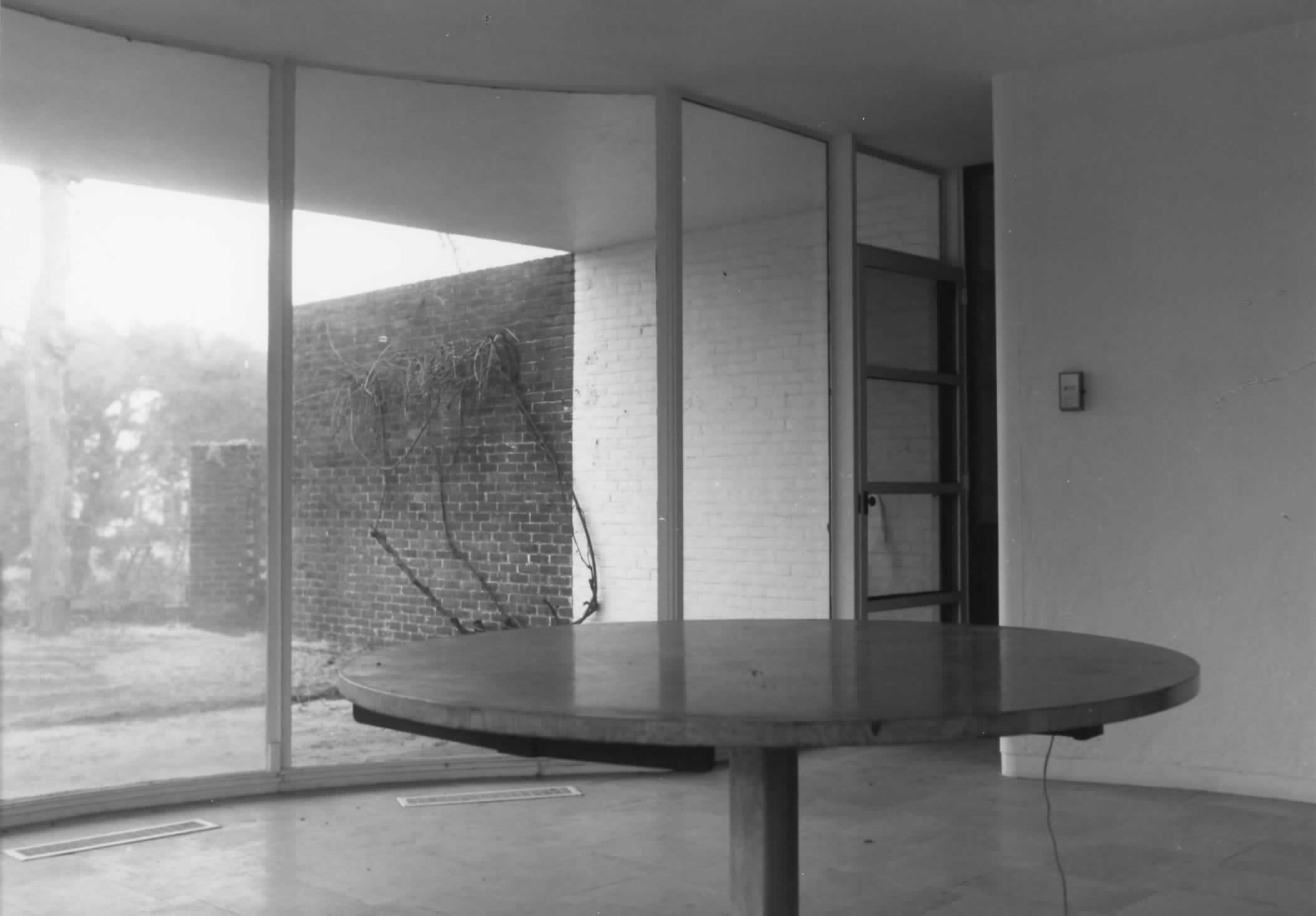
Old Westbury, Nassau Co., NY



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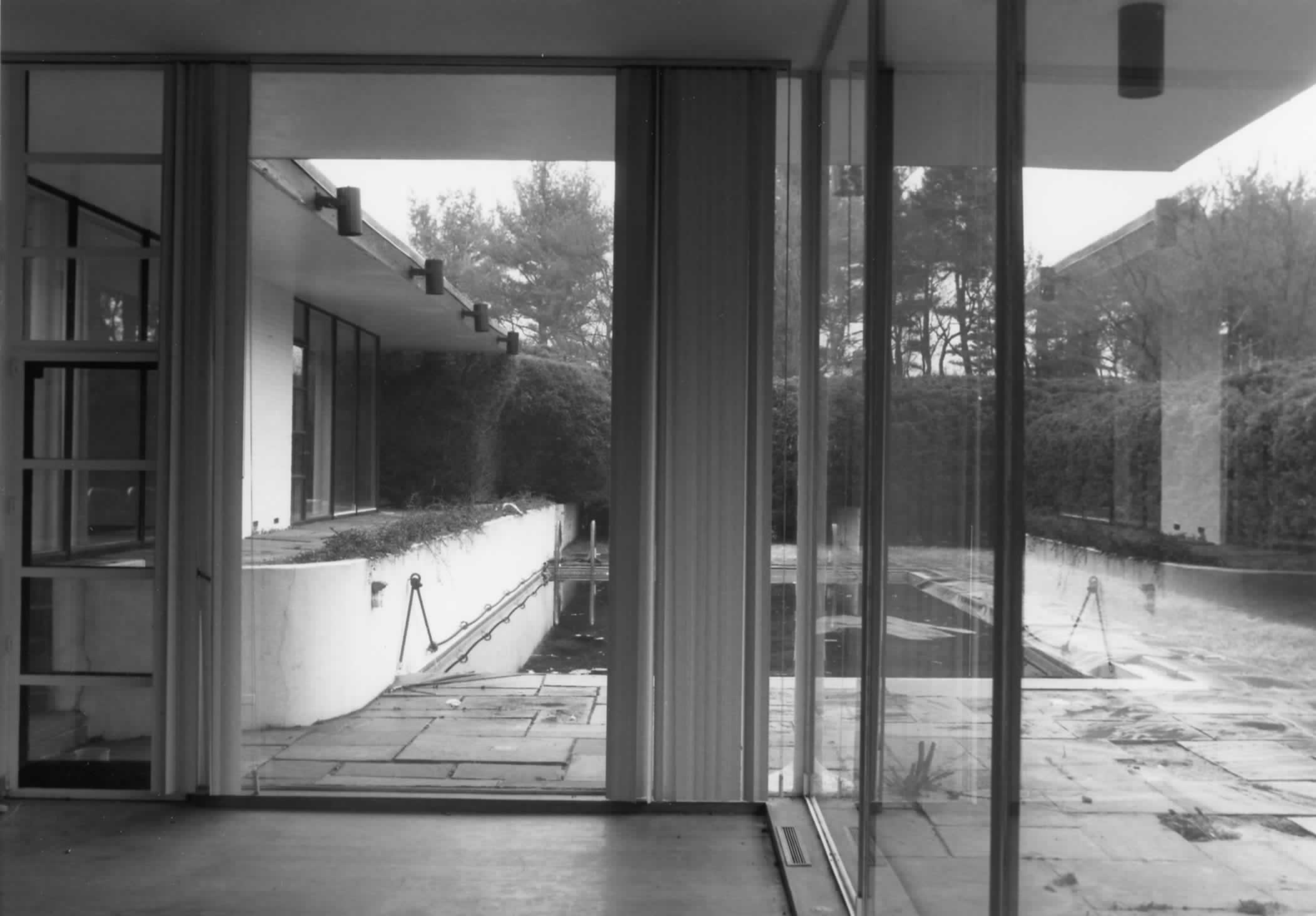
Old Westbury, Nassau Co., NY



#10

A. Conger Goodyear Hse

Old Westbury, Nassau Co. NY

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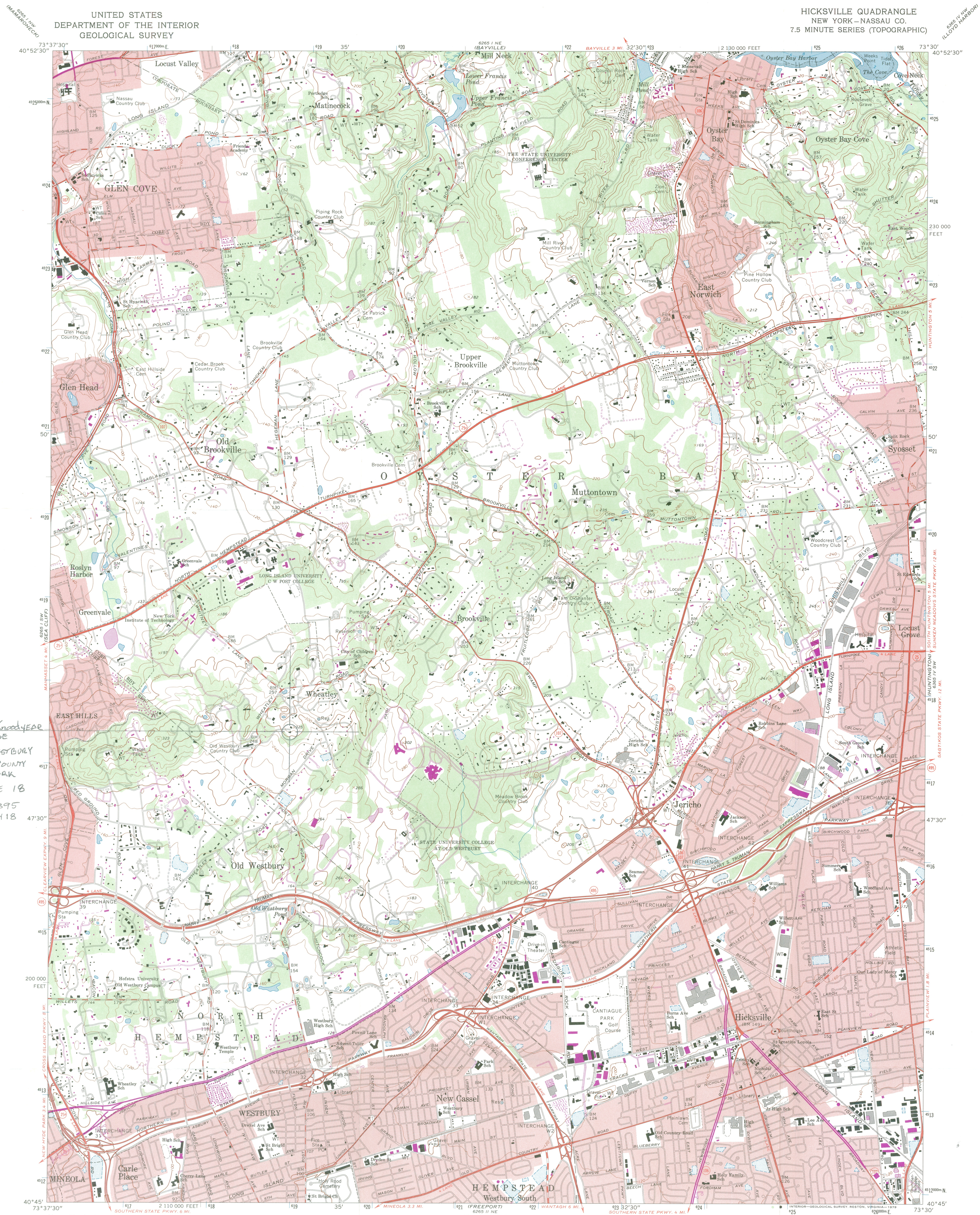
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

HICKSVILLE QUADRANGLE
NEW YORK—NASSAU CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)


6265 IV NW (MAMARONECK)
6265 I NE (BAYVILLE)
6365 IV NW (LLOYD HARBOR)
73°37'30"
40°52'30"
73°30'
40°45'
35'
32'30"
50'
47'30"
2 130 000 FEET
2 110 000 FEET
230 000 FEET
200 000 FEET
BAYVILLE 3 MI.
HUNTINGTON 5 MI.
SOUTH HUNTINGTON 5 MI.
SUNKEN MEADOW STATE PKWY. 12 MI.
SAGTIKOS STATE PKWY. 12 MI.
PLAINVIEW 1.8 MI.
MANHASSET 4 MI.
CLEARVIEW EXPWY. 9 MI.
CROSS ISLAND PKWY. 8 MI.
NEW HYDE PARK 3.4 MI.
SOUTHERN STATE PKWY. 6 MI.
MINEOLA 3.3 MI.
(FREEPORT) 6265 II NE
WANTAGH 6 MI.
SOUTHERN STATE PKWY. 4 MI.
6265 I SW (SEA CLIFF)
6365 IV SW (HUNTINGTON)
(LYNBROOK) 6265 II NW
(AMITYVILLE) 6365 III NW
Locust Valley
Mill Neck
Lower Francis Pond
Upper Francis Pond
Mill Pond
Oyster Bay Harbor
The Cove
Cove Neck
Matinecock
Oyster Bay
Oyster Bay Cove
GLEN COVE
Piping Rock Country Club
THE STATE UNIVERSITY CONFERENCE CENTER
Mill River Country Club
Pine Hollow Country Club
East Norwich
Glen Head
Upper Brookville
Muttontown
Syosset
Old Brookville
OYSTER BAY
Roslyn Harbor
Greenvale
LONG ISLAND UNIVERSITY C W POST COLLEGE
New York Institute of Technology
Brookville
Woodcrest Country Club
Locust Grove
Wheatley
EAST HILLS
Old Westbury Country Club
Meadow Brook Country Club
Jericho
STATE UNIVERSITY COLLEGE AT OLD WESTBURY
Old Westbury
Old Westbury Pond
HARRY S. TRUMAN EXPRESSWAY
NORTHERN STATE PARKWAY
Hofstra University Old Westbury Campus
NORTH HEMPSTEAD
CANTIAGUE PARK Golf Course
Hicksville
WESTBURY
New Cassel
MINEOLA
Carle Place
HEMPSTEAD
Westbury South
Holy Rood Cemetery
Plainlawn Cem
Grumman-Bethpage Airfield
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1979
4512000m.N.
626000m.E.

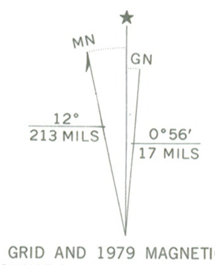
A. CONGER Goodyear
HOUSE

OLD WESTBURY
NASSAU COUNTY
NEW YORK

UTM ZONE 18

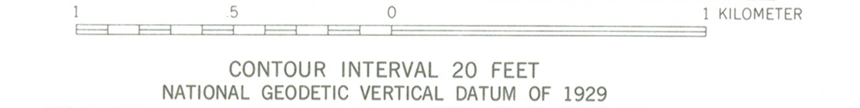
EAST 618895
NORTH 4517418

Mapped by the Army Map Service
Edited and published by the Geological Survey
Revised by the Geological Survey in cooperation
with New York Department of Transportation
Control by USGS, USC&GS, and Nassau County
Planimetry by photogrammetric methods from aerial
photographs taken 1940. Topography by planetable surveys 1943
Revised from aerial photographs taken 1966. Field checked 1967
Selected hydrographic data compiled from USC&GS Chart 224 (1966)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on New York coordinate system,
Long Island zone
1000-meter Universal Transverse Mercator grid ticks,
zone 18, shown in blue
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown


MN
GN
12°
213 MILS
0°56'
17 MILS

UTM GRID AND 1979 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

SCALE 1:24 000


1
½
0
1 MILE
1000
0
1000
2000
3000
4000
5000
6000
7000 FEET
1
.5
0
1 KILOMETER

CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 7.3 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

Revisions shown in purple compiled by the Geological Survey from aerial
photographs taken 1977 and other source data. This information
not field checked. Map edited 1979

ROAD CLASSIFICATION

Heavy-duty	━	Light-duty	═
Medium-duty	━	Unimproved dirt	┅

○ State Route

HICKSVILLE, N.Y.

N4045—W7330/7.5

1967
PHOTOREVISED 1979
AMS 6265 I SE—SERIES V821

N5

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for the Preservation
of Long Island Antiquities

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Douglas Williams
Vice President
Joanna Badami
Vice President
David B. Townsend
Treasurer
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IVED
CT -1 2003
PRESERVATION
SERVICES BUREAU

VIA FAX

Septmber 29, 2003

Mr. Mark Peckham
National Register Coordinator
NYS Office of Parks, Recreation
& Historical Preservation
Fields Services Bureau
Peebles Island – P. O. Box 189
Waterford, NY 12188

Dear Mr. Peckham:

This Society is the owner of the A. Conger Goodyear house in Old Westbury, and we strongly support its National Register candidacy.

Sincerely,

Robert B. MacKay

Robert B. MacKay, Ph.D.
Director

SPLIA

P.O. Box 148
161 Main St.
Cold Spring Harbor
New York 11724
Tel: (631) 692-4664
Fax: (631) 692-5265
E-Mail: staff@splia.org